

THE
MUSICAL WORLD,
A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Η μὲν ἀρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἔστιν.”

PLAT. *Phædo*, sec. xxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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The project of a monument to Mozart at Salzburg, in aid of which a considerable sum has been collected—sufficient, indeed, to have enabled the committee to make preparations for the commencement of the work, is for the present suspended, by a circumstance which will surprise and interest our readers. Madame Von Nissen, the widow of Mozart, has expressed a wish that the money collected may be differently appropriated; and instead of the monument which the German nation desire to raise to their immortal composer, would substitute a conservatorio, to be founded at Salzburg, of which her son by her first marriage (W. A. Mozart, the music director of a theatre in Hungary) might be appointed superintendant. The committee have neither absolutely discouraged this proposal, nor shown themselves very eager to embrace it; they wait for the death of the lady before they proceed with any plan.

The commendable delicacy of the committee with respect to Madame Von Nissen, is somewhat frustrated by their resolution having been communicated no doubt in confidence, to the journals. The widow, whose feelings are thus consulted, will now certainly know that the committee wait only till the earth is closed over her, before they proceed with a plan in which she can no longer have a voice. Calculations of such mortal chances no doubt enter much into human affairs, but there are few who relish such speculations touching themselves personally, and perhaps it is as well to spare the infliction of them when we can. The committee should have been more secret; as it is, this intelligence, taken from a Berlin journal, involves a contradiction so strange that we should not have thought it worth while to comment upon it, but for the interest attached to the scheme itself and the name of the principal party concerned in it. Much is to be said, we think, in favour of the amendment proposed by Madame Von Nissen—although the world does not give the lady credit for much authority on matters of sentiment.

ON THE REQUISITES OF MUSICAL POETRY.

Now that Mr. Leigh Hunt is awakening new interest in the lyrical poetry of England, by his exquisite selections of "words for composers," it appears a seasonable opportunity for returning to the subject of our paper on *The Relations of Poetry and Music*, inserted in No. 142 of the *Musical World*.

The object of that paper was to set forth the peculiar points of contradiction or disagreement undoubtedly existing between the two arts, and the conclusions drawn from the arguments then advanced (and to which we must beg to refer those readers to whom, without our previous observations having been seen by them, these conclusions may chance to appear erroneous,) were—"that the finest poetry is that which least admits of a musical alliance, and the finest music is that which least admits of a poetical one;" and "that the most perfect vocal work will be found, on analysis, not to realize either the most perfect musical, or the most perfect poetical ideal; but the two imperfections will make one perfection."

Having illustrated the subject of musical poetry, therefore, in the point of view least favourable to its pretensions, it remains to show wherein its real propriety subsists, how it may best overcome the difficulties with which it has to contend, how make the most of the advantages which lie open to it. And, first, it will be useful to consider, what outward characteristic features music and poetry possess in common, since the propriety of their connexion will, necessarily, in a great measure, depend on the degree in which these are cultivated and preserved.

Music and poetry are both regulated by *rhythm*, which is their one great bond of alliance. The more this mutual feature is predominant in either, the more are they fitted for companionship. Of the music of the ancients we know two things certainly; first, that it was the continual handmaid of their poetry; secondly, that *rhythm* was the very essence of it.* We are, therefore, at no loss to perceive that the close and constant connexion between the two arts—however obscure as to its practical results ancient records may have left it—was owing to the essentially rhythmical quality of the latter—the music. Now that which may be held to account for the strength of this connexion, as we find it to have existed in former times, will equally explain to us why, at this day, it should be comparatively weak and precarious. For, if we can advance anything confidently with regard to the difference between ancient and modern music, it is, that the modern depends less—very much less—on rhythm than the ancient, and is consequently, in so much less easy, less supple, less subservient, made for poetry. Whatever may have been the nature of the ancient music, we know that the modern is made up of many constituent parts, of which rhythm is only one. We know that our system of composition is not such as to afford the means of an unbroken metrical delivery for any series of poetical lines, with the exception of the simplest form of vocal writing—the ballad, in which usually, by virtue of an exact correspondence between the music and the poetry, each verse occupies its proper time; we know that, with this exception, a composer in the modern style never does and never can preserve, with anything approaching to precision, the metrical quantity of the lines he sets; that, while the limits of his verse are fixed, the progressions of his music are of indefinite and unprognosticable latitude, and can in no manner be restricted to the proportions of the verse without the utter sacrifice of the spirit of composition—which is nothing if not *unbounded*. For it is to take the very heart and soul out of music, to lay down an arbitrary line of march for her adoption—to bind her step by step to a companion with whom neither her natural pace nor her impulsive moments may be coincident. But, perhaps, we are too figurative here to convey distinctly the impression of our meaning. What we would say is this. A composer selects a copy of verses to set to music; the verses are constructed according to a certain metre and rhythm; if he merely sought how to express in his music this metre and this rhythm, nothing would be easier to him than to do so, since there are certain *times* and *measures* in the prosody of music, corresponding with sufficient exactness to all varieties in the prosody of verse, and there is probably no form of versification, how complex or elaborate soever, but will be found to have its proper musical

* The Greek musicians had a proverbial saying, *το πάντα φθέμενος—rhythm is everything.*

counterpart. (We even go further than this, for our own part; our conviction being, that the formal relations of music and verse are capable of so nice a definition, and so mathematical an adjustment, as, if generally recognized, would point out one *necessary* form of music for every form of poetry—one *only*, and *inexchangeable* form; just as there is but one answer to a question in arithmetic.) But our composer—so we assume—is a *musician*, not a *mathematician*; he is one who places feeling before calculation, and rather sues his mistress, than dissects her; when therefore, he comes to address himself to the work in hand, he finds that the nicest measurement does not unfortunately insure the nicest music—that passion is without measure, and *not* nice, and that he must forswear arithmetic if he would win immortality. As he warms in his pursuit, he relinquishes the stricter ties of metrical proportion, soon flings away his foot-rule, and wisely suffers himself to be directed by the imagination and the feeling—guides too good not to be trusted, and who supply him, without labour, with all the method and proportion he stands in need of.

In setting words to music, in fact, a modern composer may rather be considered as working upon a theme than as *translating*. We suspect that the vocal music of the Greeks was a *translation* of their poetry into melody, strict regard being had to the metre and rhythm of the model: so that, for example, the time occupied in the *eloquence*, and that occupied in the *musical* delivery of any number of poetical lines, would be identical, the difference lying solely in the modulation of the voice. The modern system of music has introduced a totally different method of adaptation, which has both its merits and its defects, but one consequence of which undoubtedly is, that the relations between music and verse have been seriously disturbed; that they no longer exhibit that perfect correspondence which there is reason to believe they formerly maintained. To different musical judges this circumstance is likely to appear in different lights according to their view of what constitutes the legitimate scope of the art, as well as according to the opinions they may happen to entertain respecting the objects and results it has realized in former periods. Some will probably be of opinion that so strict a connexion as that described above, must have been more agreeable to abstract theory than to the objects of practical enjoyment; that music, under such restraints, was rather the good wife to poetry than the enchanting mistress. To these, perhaps, it will appear that the modern system is a great improvement upon the ancient in this respect, and that however much our poetry may have suffered by the arrangement, our music at least has been materially benefitted, being made of principal, instead of secondary importance, and having an almost unbounded licence for the display of its own proper energies, instead of merely following in the footsteps of another art. A modern composer of genius, having thoroughly imbibed the sense and spirit of the words he is about to set, conceives some melodious theme in a corresponding time and measure; and probably, in this beginning, he both institutes, and—to a certain point—upholds, full relationship between his verse and his music in all that concerns their formal quantities. But, whether that is true which we have heard of an eminent poet of our day assert with regard to music, that every melodious phrase has another phrase that of right belongs to it, and every tune its natural sequel or second part,—or that, when the imagination of a musician is set going in any direction it loves, thoughts and conceptions crowd upon it which it cannot reject,—certain it is, that a composer who writes in obedience to the impulses of genius, is seldom far on his road in the setting of words to music, before he finds himself in a manner impelled to deviate from the straight line—to chase some witching fancy that tantalizes him—to explore some tempting side-path that winds out of view. To follow the suggestions of the fancy, where they lead away from the due procession of the parts of a composition, impairing its reasonableness and integrity, is not only, it might be said, *no* improvement on the strict method attributed to the ancient musicians, but a palpable departure from propriety,—or, at the best, a sort of *incontinence* of genius. Nevertheless, *not* to follow that impulse, is not to write feeling and beautiful strains,—not to recognize the supremacy of music,—not to be *inspired*. Here, then, the conflicting claims of the two arts again appear irreconcileable. Are we, it may be asked, to forfeit the proportions of our poetry—senselessly to reiterate words and phrases—here to condense, there

to extend lines, &c.—or are we to preserve in all our vocal compositions one strict quantity of the syllables of the verse, one unbroken adherence to metrical and rhythmical premises, and write nothing but psalm tunes and ballads?

We do not believe it possible to give a perfectly satisfactory answer to these questions. The only example of vocal writing, in which no rule is broken and no reason violated, is that of the plain order of songs last mentioned. A song in what the choristers call *common measure*—that is, in alternate lines of eight and of six syllables, and set to music in $\frac{4}{4}$, or common time, in phrases of eight bars' length, allowing half a bar rest to each second line of the verse, to make good the difference, is a specimen of vocal composition which is perfect in all its prosodial forms. If a song or ballad of this description possesses equal completeness in all other respects, if it is at once exquisite in the sentiment and language of the poetry, and in the melody and expressiveness of the music, then probably such a composition is the most perfect, as well as the most enchanting thing that human genius can accomplish in the way of music. But, in all other efforts at vocal composition, modern experience does not warrant the idea that this double perfection can be achieved; and we find that in proportion as the music is ardously and elaborately constructed, and its character elevated or enthusiastic, it breaks loose from the trammels of the verse, chops it in pieces, dashes it about, plays with it like a toy, lays it down and returns to it at pleasure, and is wholly incapable of the measured treatment of it with which it may have first set out. Can any one propose the plan by which Handel, while in the full tide of his genius "triumphing gloriously," might have *done his scanning* to the satisfaction of Dr. Busbey? We suspect not.

But we must take another opportunity to return to this subject.

ANCIENT SCOTTISH SCALE.

Our readers have probably heard of "the Skene Manuscript," which has lately been given to the world under the auspices of the Ballatyne and Maitland clubs, and which has, as it were, suddenly sent back by a whole century the musical history of Scotland, having to all appearance been compiled so long ago as 1600, whilst the work, hitherto reputed the most ancient of that kind, *viz.*—Thomson's *Orpheus Caledonius*, was published in 1725.

Into the subject of this curious relict it is not our intention here to enter, but only to subjoin an extract in connexion with it from the current number of *Blackwood's Magazine*. Together with a dissertation on the MS. by Mr. Dauney of the Scotch bar, there has been published "An Analysis of Scottish Music," by Mr. Finlay Dun, an eminent professor in Edinburgh. It is with reference to the latter gentleman's portion of this interesting volume, that the reviewer enters into the following curious speculations on the subject of the ancient Scottish scale:—

"The melodies of Scotland, as is obvious, on a very slight examination, are not all of them of the same character. Even where we cannot draw a distinction in point of known antiquity, we see some of them that have all the aspect of modern compositions, while others present us with passages of melody to which we are elsewhere unaccustomed, and which have a wild and strange, though, in general, also a pleasing and touching effect. 'The Lass of Patie's Mill,' for instance, is not known to be a modern air, but, if presented to us for the first time, without information as to its history, we might pronounce it to be beautiful, but we should not conjecture it to be ancient. Others of the Scotch airs are in a different situation, and would strike us, even without explanation, as different from the compositions of modern masters, and as the probable growth of another age, or country, or system, from our own.

"On these facts, it comes to be a question,—What are the essential peculiarities into which this singularity of effect can be analysed where it occurs? And, perhaps, a second question arises,—How far the absence of those peculiarities is demonstrative of a recent origin in the air in which they do not occur?

"The most ingenious theory, perhaps, for the solution of the first of these questions is one which has been suggested in various musical publications, but of which the fullest view is to be found in a 'Dissertation concerning the National Melodies of Scotland,' prefixed

to the edition of Mr. George Thomson's collection of 1822, and which is generally considered as the production of a musical critic and amateur of well-known talent and intelligence. Supported by such authority, this theory is entitled to the utmost attention ; and it has certainly the further recommendation of great simplicity, if, in such a complicated subject, a simple explanation is likely to be a true and complete one. It resolves into these propositions, as expressed in the words of the Dissertation referred to : ' that there is but one series of sounds in the national scale, upon which every ancient Scottish air is constructed, whatever may be its varieties, either of mode or of character.' ' This national scale is the modern diatonic scale, divested of the fourth and seventh,' there being ' no such thing in the national scale as the interval of a semitone.'

" It is said to appear, from a careful examination of the whole body of our national music, that ' every air (with a very few exceptions) which is really ancient, is constructed precisely according to this scale, and does not contain a single note which is foreign to it ; excepting, only, in the case of those airs (which are few in number) of which the series has occasionally been altered by the introduction of the flat seventh.'

" The supposition that the fourth and seventh are absent in the Scottish scale, is supported in the Dissertation we have referred to, by several arguments of considerable plausibility. In particular, it is noticed, that in some nations instruments have existed in which the intervals in question were wanting ; and a good many Scotch melodies are analysed and presented in a simple form, according to which they appear to be constructed out of a series of notes in which those intervals do not occur.

" But, in our opinion, this theory is opposed by many powerful considerations. On the one hand, there is no evidence that there ever existed in Scotland any musical instrument deficient in the fourth and seventh of the key, by the limited compass of which the composition of the whole national music could be so restrained. On the contrary, from time immemorial, many different instruments are proved to have been in use among us, which undoubtedly contained a perfect diatonic scale. Again, although it be true that some Scottish airs are destitute of the fourth and seventh of the key, that proposition is not true of all, even of those which seem to possess a national character. And here it becomes a question,—Whether a theory is first to be framed, and then only those airs allowed to be ancient which agree with that theory, or whether those airs are to be taken as ancient which have been handed down to us as such, and then a theory is to be discovered which shall be applicable to all those airs, at least in their prevailing and substantial peculiarities. No doubt, surely, can be entertained on this point. We are not to beg the very question in dispute. We are not, like Procrustes, to insist on fitting our visitors to the bed that we provide them ; we are bound to find them a receptacle that will neatly and comfortably accommodate them. Now, until it be otherwise shown that those only are ancient airs which want the semi-tonic intervals, we are not entitled to rear up a theory which will exclude other airs which have equal extrinsic evidence in favour of their antiquity. We do not say that a few adverse cases would militate against a very universal rule. Nothing is more legitimate than to infer a general rule from cases that show us some deviations from its observance. But it must be obvious that the theory of such a national scale as the one suggested cannot be maintained, if there are any considerable number of exceptions to its application. It is observed in the Dissertation itself, that our primitive musicians ' could no more introduce minuter divisions of the scale, or sounds not comprehended in it, than a musician of the present day could introduce sounds not to be found in the scale to which his ear has been accustomed.' The very admission, therefore, that there are ancient Scottish airs having a flat seventh, is an admission that the scale suggested was not at least the *only* scale of Scotch music. An attempt, indeed, is made in the Dissertation in question, to maintain that the flat seventh is a modern innovation : but this opinion seems scarcely to be insisted in with any seriousness, and could not be adopted on solid grounds, or without overturning all our ideas of Scottish melody. This qualification alone, then, would go far to break in upon the supposed scale. But the exceptions to the theory under consideration, extend greatly beyond even this class. Many undoubted Scottish melodies possess both the fourth and seventh, and still more of them exhibit one or other of those intervals. He would be a bold theorist who would deny the genuine origin of the ' Broom of the Cowdenknows.' But that air has both the fourth and seventh of the key, and the fourth is a note of peculiar emphasis. We could not, without presumption, dispute the authenticity of ' Ca' the Ewes to the Knowe,' in which the seventh is introduced with a beautiful effect ; or of the ' Souters of Selkirk,' in which the fourth is an important feature in the melody, while the occurrence of the seventh, at the close, is one of its most striking peculiarities. Again, there is a large class of airs, in which both the second and third of the minor key are to be found co-existent, indirect contradiction to the theory referred to. ' Jeany Nettles,' ' Katharine Ogie,' ' Logan Water,' are striking examples of this common peculiarity, and must either be held destructive of the theory, or must be violently deprived of the status of genuine and ancient melodies, of which they have enjoyed the undisturbed possession ever since we knew any thing of them at all."

MR. MACREADY AND HER MAJESTY'S VISIT TO COVENT GARDEN.

As we are sincere admirers of Mr. Macready, as a manager, as an actor, and as a man, and are both impressed with his high claims to public gratitude as a reformer of the English stage, and with the very imperfect justice which the press in general has rendered him; we are happy to give insertion to the following letter, which that gentleman has this day (Tuesday) addressed to the editor of the *Times*, in vindication of his conduct, with regard to Her Majesty's late visit to Covent Garden Theatre. As the Queen proposes to visit this theatre in state in a few days, it was probably imagined by parties sufficiently notorious for the ill-will they bear to Mr. Macready's management, that the calumny, which the following letter refutes, might help to injure his interests at such a moment. If so the failure of the trick will, we conceive, be as remarkable as its shallow baseness is disgusting.

We are the better pleased to insert this letter, as presuming, from its concluding paragraph, that the rumour lately afloat respecting Mr. Macready's retirement from the management, and the probable succession of an experimentalist in English operas, whose scheme (as far as we have heard or understood) could only result in ludicrous defeat, is without foundation. Indeed, we perceive that a weekly paper, usually well informed, has already contradicted that report.

"Sir,—You will much oblige me by permitting me to rectify some mis-statements which appeared in a Sunday paper, relating to Covent Garden Theatre and myself, and calculated to have a very prejudicial effect.

"I am charged with an indecorous want of attention on the occasion of Her Majesty's late private visit to this theatre. Having received, last season, from the proper authorities, an intimation of Her Majesty's desire that no ceremony should be observed on such occasions, and that no attendance, beyond that of the ordinary servants of the theatre, should be given, I thought I best performed my duty to Her Majesty by implicit obedience to her commands.

"May I trespass further on your indulgence to state, that the assertion respecting my engagement in the United States, is made without the shadow of foundation, and that the circumstances of my contract for this theatre are also misrepresented?"

"I remain, Sir, your very obedient servant,

"Covent Garden Theatre, Jan. 28." "W. C. MACREADY."

MUSICAL INTELLIGENCE.

FOREIGN.

LEIPSIC.—F. Schneider's new Easter Oratorio, *Gethsemane and Golgotha*, will appear in the course of the next month. Our quartet performances given by Messrs. David, Ulrich, Queisser and Grabau, which commenced on the 17th of November, created the liveliest interest among amateurs. It is always a good sign for music when such performances flourish. The music at the first concert was well chosen; a quartet of Haydn in B major, No. 49; one of Mozart in F major; and one of Beethoven in C, op. 59. The tasteful performance of these compositions afforded great enjoyment to the audience. During the intervals of our subscription concerts, Mrs. Shaw visited Dessau, and delighted the public by her full and well cultivated voice in a scene of Beethoven, and a favourite cavatina of Mercadante. At the eighth subscription concert, Herr. F. Möhring, pupil of the academy at Berlin, produced a new MSS. symphony in B major. In this work the young composer exhibited not merely an intimate acquaintance with the genius of instruments, but an original manner of combining them, and a happy invention of ornamental and accompanying passages. Mozart's "Thranen von freunde getrocknet," (Tears dried by friends,) was agreeably sung by Herr Schmidt, a tenor attached to the Theatre. A new violin concerto by concert-meister F. David, performed by the composer, found the greatest success. Every solo was greeted with acclamation, and the interest increased throughout the three movements. Mrs. Shaw was equally applauded in the *Preghiera di Winter*, *Sommo*

Dio. The second part consisted of the overture to *Fidelio*, in E; a divertimento for the flute on themes, from Rossini's *Tell*, was played by W. Barth, eldest son of one of the city musicians; and the sextet and first finale from *Cosi fan tutti*, in which Mrs. Shaw sung the part of Despina, with Madlles. Schmidt and Bunau, and Messrs. Schmidt, Richter and Weiske. At the ninth concert, the admirable pianiste Clara Wieck, who has composed several pieces of great merit for her instrument, and with accompaniments for the full orchestra, was to be heard in the adagio and finale of Chopin's piano concerto in E minor.* Madlle. Wieck was also to play a Caprice by Thalberg. The most singular pianoforte music that has lately been heard in concerts, is Schubert's songs, arranged for the piano by Liszt. They are of the utmost difficulty, and have many peculiarities that players in general are not able to overcome. Liszt arranged these things for himself.

STUTTGARD.—Our operatic public have felt the greatest delight in the performances of Madlle. Lutzer, of Vienna, a great and completely well formed singer, probably the first that the German stage has to boast at the present moment. Her voice, her execution, and a variety of points in her performance, throw us back upon those times in which we rejoiced in the possession of a Sonntag. A more transparent clearness, greater purity of tone, and more volubility of execution, have probably never been heard. This *artiste*, who is still young, was a pupil of the deceased Ciccimara. The well-known violin player, Molique, a genial performer, who is himself a model of the solidity of German art, has just set out on a tour, carrying with him two admirable new compositions—a concerto in D major, and a fantasia. He has already appeared in Munich with success, and intends to prosecute his journey through Vienna and Prague to the north.

We learn from Milan, that the theatre *La Scala*, which was always the rival of that of San Carlo at Naples, has, since its present management, fallen into a complete decay. The cheap system prevails—cheap composers—cheap decorations—the result is a most pitiable opera. Auber's *Masaniello* was completely sacrificed by the wretchedness of the company; the beautiful music in this opera cut a most deplorable figure. Nourrit continues to be much admired at Naples. At a concert lately got up by Barbaja, director of the Royal Theatre, he sung with a young French lady of great promise, Madlle. Mèquillet. Notwithstanding the immense heat which prevailed in the concert-room, the duet from *Guillaume Tell*, that Madlle. Mèquillet and Nourrit performed in their native language, delighted the hearers. The engagement of Nourrit at San Carlo, is one with which that admirable artist has constantly more reason to be satisfied.

METROPOLITAN,
HANOVER-SQUARE ROOMS.

The first *serious note* of the concert season was struck on Monday night at the above rooms, when Messrs. Mori and Lindley gave the first of their Classical Quartett Concerts.

We quite agree with the *Morning Herald*, in attributing more of interest and attraction for the sound musician to the opening, than to the close of the London concert seasons; for although the latter is far more brilliant in its audiences, the former is usually more remarkable for the excellence and high character of its performances. In the advanced part of the season, when the cloyed town has no relish for ought save novelty—unceasing novelty, *good music* is usually at a discount; but there is a solid character about most of the earlier concerts which may be compared to the substantial beginnings of a feast, and for them all musicians of undraped taste chiefly hunger. If the reader only call to mind the character of an audience at a benefit morning concert, late in July, where all the prodigious people go, and compare it with that of one of our serial concerts which begin at this period of the season, and which are often but slenderly attended, he will be struck with the difference;—the one all fashion,

* We take the opportunity of recommending this work, published in London by Wessel, to all who prize beautiful and original pianoforte music, and are not afraid of difficulties.

noise, astonishment, and *exhaustion*—the other comparatively scanty in its numbers, but attentive, and full of freshness and enjoyment. In the later season concerts are too often got up superficially, without taste or character in the selection, or any sufficient exhibition of real talent; but in the earlier period we enjoy the commencement of all our best series of concerts, such as these Quartett performances of Messrs. Mori and Lindley, those of their competitors Messrs. Blagrove, Gattie, &c., and the charming *soirees* (now *matinees*) of classical pianoforte music, given by Mr. Moscheles.

It will be remembered that we not many weeks ago,* developed some of the mysteries of provincial musical tours without any attempt at ceremony, and that Mr. Mori, as the great *puff-master general* on those extraordinary occasions, stood forth with a degree of prominence by no means calculated to conciliate the public admiration. We trust we shall ever have the spirit and honesty to expose, with equal unreserve, tricks of trade and professional quackery which are a disgrace to the art in whose name they are committed. But personal and *malicious* ridicule have been, unfortunately, so common in the channels of musical criticism, that some persons may have imagined that we entertained feelings of ill-will against Mr. Mori individually, while it was against the system of *charlatanerie*, with which he has thought proper to associate his name in the provinces, that our resentment was excited. Mr. Mori is an able and experienced performer, and (if he can believe it), we wish him all the good, in *that* character, that he can desire or deserve; but our voice will always be raised against him, or any other man, who forgets the respect due to his art, and raises the showman's trumpet for paltry gain.

We are glad that Mr. Mori has had the good sense, under these circumstances, to forward us a ticket for his concerts, as it would seem to imply that he regards our late mention of his rural progress in its right light. We subjoin the programme of the performances of Monday night:—

PART I.—*Nonetto*, for Violin, Tenor, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, and Horn. (*Spoehr*). Mr. Mori, Mr. Moralt, Mr. Lindley, Signor Dragonetti, Mr. Card, Mr. Barret, Mr. Lazarus, Mr. Baumann, and Mr. Platt.—*Air*, Mr. Bennett, “Love in her eyes.” *Acis* and *Galatea*. (*Handel*).—Quartett (Posthumous), in E flat (*Beethoven*), for two Violins, Tenor, and Violoncello, Mr. Mori, Mr. Tolbeeque, Mr. Moralt, and Mr. Lindley.—*Scena* and *Air*, Miss Birch, “Per pieta, ben mio perdona.” *Cosi fan Tutti*. (*Mozart*).—Trio, for two Violoncellos, and *Contra Basso*. (*Corelli*), Mr. Lindley, Mr. Lavenu, and Signor Dragonetti.

PART II.—*Duetto*, Miss Birch, and Mr. Bennett, “Oh! lovely maiden stay.” *Azor* and *Zelmira*. (*Spoehr*).—Quintett, for Pianoforte, Oboe, Clarinet, Bassoon, and Horn. (*Mozart*). Mrs. Anderson, Mr. Barret, Mr. Lazarus, Mr. Baumann, and Mr. Platt.—*Serenade*, Miss Birch, “Thro’ the night’s dark shadows.” *Jusqu’à toi*. (*Schubert*).—Quartett, for two Violins, Viola, and Violoncello. (*Haydn*). Mr. Mori, Mr. Tolbeeque, Mr. Moralt, and Mr. Lindley.—*Terzetto*, “Tremate, empi tremate,” Miss Birch, Mr. Bennett, and Mr. Stretton. (*Beethoven*).—Conductor, SIR GEO. SMART.

Our space forbids our entering into a detailed account of the above performances, which are already tolerably familiar to our concert-going readers. We have no doubt, as the season advances, that Mr. Mori’s bills will display a greater proportion of novelty in the selection. We may mention that the *Nonetto* of Spoehr was performed with much spirit, and was well calculated to display the individual talents as well as the collective strength of this choice company. Dragonetti was encored, as usual, in his portion of Corelli’s trio; and a similar honour was paid to Miss Birch in a serenade of Schubert.

MESSRS. WILLY AND RICHARDSON gave a concert on Tuesday evening, at the London Tavern, under the immediate patronage of the Lord and Lady Mayoress, who were present. The performance of each on his respective instrument (violin and flute) elicited the loudest applause. Mr. Lindley played a fantasia most admirably, and Miss Hammond displayed superior talents on the pianoforte. The vocalists were Mrs. Toulmin, Miss F. Wyndham, Miss Cawthorn, Mr. Bennett and Mr. Parry, Jun., who acquitted themselves with their wonted talent. Mr. Willy led an efficient band, Mr. Westrop conducted, and the company amounted to between four and five hundred.

EASTERN INSTITUTION.—The Fourth Subscription Concert was given on the 23rd, when Madame Dulcken charmed every one by her brilliant display on the pianoforte. Richardson's performance on the flute was a treat of the first order, as was Lazarus' fantasia on the clarionet, while Harper's accompaniment to "Let the bright Seraphim," which was sung by Miss Birch, called forth the applause of the whole room. Several overtures, &c. were well played by a good band, led by Mori. The singers were Miss Birch, Miss Woodyatt, Messrs. Brizzi and Leffler, who sung a variety of popular compositions with their usual success. The performances were under the direction of Mr. Lavenu, who presided at the pianoforte, and it was calculated that the persons present amounted nearly to a thousand. The room, which is situated in the Commercial Road, is one of the finest for music in the metropolis.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The Editors of the M. W. are therefore not responsible for any matter of opinion it may contain.]

LIVERPOOL.—Mr. Ashton's Subscription Concerts have proceeded so far in a manner highly creditable to this town, which has been lately held in some degree of disfavour by the dilettante and profession, in consequence of its apparent indifference to the cause of musical advancement, but which is now, it would seem, beginning to shake off this reproach. The concerts which have been given, have been conducted with much spirit and discretion, and have, we understand, been numerously and respectably attended. [We had intended to have given a detailed report of these concerts, but our usual Liverpool correspondent being at present in town, and the local newspaper we are in the habit of seeing containing critiques—upon which, as well from some knowledge of the facts we happen to possess as from internal evidence, we find it quite impossible to rely—we have hitherto been prevented from fulfilling our intention. The critiques to which we allude are, in some respects, *obviously* so malicious, and, in all respects, so foolish and ignorant, that we can only feel surprised at the oversight—it can be nothing but an oversight—by which they have obtained insertion in a journal usually remarkable for the fairness and discriminating good sense of its musical notices. Some especial pique seems to be entertained by the critical interloper against Miss Bruce, a lady of long established merit as a singer, whom the said interloper, however, (with what refinement of justice we leave to be considered) pronounces inferior in her performance to the street singers! Again, we ask by what oversight this venomous-tongued "correspondent," has been allowed to vent his malice and stupidity in columns to which the Liverpool reader has so long been in the habit of referring for sound musical criticism and just and gentlemanly language?—En. M. W.]

The third Subscription Concert was given on the 22nd, in the Amphitheatre, which was crowded. The principal singers were Mrs. A. Toulmin, Miss Dettmer, Mr. Pearall and Mr. Machin, who acquitted themselves well. A good band was led by Mr. Herrmann; Miss Dettmer played a solo on the pianoforte with great brilliancy.

NEWCASTLE.—Mr. R. Cart's Concert on the 17th inst. was attended by nearly 500 persons, and his performance on the flute was loudly and deservedly applauded. The vocalists were Mrs. A. Toulmin and Mr. Parry, jun., who were eminently successful, and they were called upon to repeat most of their songs and duets; even Handel's song of "Tears such as tender fathers shed," sung by Mr. Parry, jun., was encored. Mr. P. Joy, played a fantasia on the violoncello extremely well. A duet for the flute and violin, by Messrs. Cart and C. Miller, was greatly admired, as was a fantasia on the pianoforte by Mr. Ketelli.

YORK.—At the Sheriff's dinner, given on the 22nd inst. to the Corporation of York, &c. Mr. Parry, jun., who was staying on a visit with a gentleman in the neighbourhood, was present, and delighted the company with his musical talent; he sung "The fine Young English Gentleman," "The Charming Woman," and his "Buffo Italian Trio;" he also gave a scene from *Der Freischutz*, in a most extraordinary manner; it was the incantation scene, and the vocal imitations of the French horn, trombone, &c., with the various unearthly sounds introduced to give horror to the representation, all brought up into a grotesque climax by the smoking wicks of two blown-out candles, constituted at once the most extraordinary and surprising, yet ludicrous performance we could desire to witness.

WOODBROOK.—The third Subscription Concert was given on Monday evening, under the direction of Mr. Bates. The vocalists were Miss Rainforth, Miss L. Capper, Messrs. Hawkins, J. Novello, and Parry, jun. Miss Rainforth was encored in a ballad "O! sweet

is my dear native valley," and she sung with great success Mr. Parry, jun.'s, song of "The close of Spring." Mr. Parry sang "The Village Rose," a pretty ballad by G. Linley; also "Rolling in foaming billows," and, in conjunction with Mr. Hawkins and J. Novello, "La mia Dorabella," which was encored. Mr. Hawkins sang Shield's song of "Tell her I love her," with great expression. A fantasia on the pianoforte was played in a brilliant style by R. Bates, jun., and young Regondi pleased every body with his performance on the concertina and guitar. Mr. W. Cramer acquitted himself well in a solo on the violin. Horsley's "Sailor Adieu," was well sung by Mr. Novello, and the performance closed with the National Anthem, harmonized by Mr. V. Novello.

MISCELLANEOUS.

MELODISTS.—Moscheles, Mori, Richardson and Lavenu have been invited to dine at the first dinner of the Melodists' Club, to take place this day.

ITALIAN OPERA.—The 16th of February is the earliest period fixed for the opening of Her Majesty's Theatre, but we have reason to suspect that all the artists for the commencement will not have arrived until after that date. The *prima donna* will be new to the English public, who, with Fred. Lablache and Signor Tate, will debut in *Belisario*! We have heard that Pauline Garcia is engaged to supply the throne vacated by Grisi. Persiani, Rubini, Tamburini, Lablache, and Ivanhoff, no doubt will complete the corps vocal for the brilliant half of the season. Costa is at work on a Grand Ballet, to be produced in June. Of the terpsichorean arrangements we are in profound ignorance. The band, which, in talent and discipline, had never before reached the efficiency of last year, is promised to outstrip all its former efforts by the addition of a few more excellent artistes in the stringed instrument department—thus strengthening the melody, and more equally balancing the sounds of the numerous brass instruments used in modern scores.

PHILHARMONIC.—We are very glad to hear, that a new symphony by Spohr, and another by Mendelssohn, will be among the novelties brought forth at the Philharmonic concerts. We hear too that an Italian Count, who has created quite a sensation on the Continent, as a tenor singer, will be engaged for two concerts. Mr. Flower, the contra-bassist, has been appointed to succeed the late Mr. Hill; Mr. Baumann, the bassoon player, and Messrs. Paty and Bannister, violinists, fill up vacancies in the orchestra.

MUSICAL PRIZES.—The Catch Club will give a prize for the best glee in the course of the season—the Glee Club will also give a prize for the best cheerful glee—and the Melodists' Club for the best ballad. A prize consisting of Novello's edition of "Purcell's Sacred Music," in five volumes, will be given for the best madrigal, by the Society for the Encouragement of Vocal Music.

THE CONCENTORES had their monthly meeting on Monday, when several vocal compositions were sung; amongst them were some new ones by Mr. Turle, whose turn it was to preside.

MADAME CINTI DAMOREAU.—We are glad to learn that this charming songstress is once more before the public, having recovered from her late illness. The French paper, *Le Siecle*, of the 26th ult., informs us of her restoration to the stage, which was to take place "on Saturday;" whether the 26th itself, or the following (next) Saturday, is not clear, as the paper in question is published on that day of the week. She was to make her re-appearance in the *Domino Noir*, "that *chef-d'œuvre* of modern comic opera," says the French critic.

TO CORRESPONDENTS.

A New Subscriber is informed that the present management of the "Musical World," commenced with No. 136 (No. 42, of the New Series), but that as no change of *form* was thought necessary, so it was not deemed advisable to confuse Subscribers by a further alteration in the mode of numbering the work—which the adoption of another "New Series" would have occasioned.

The communication forwarded by *A. J. S. E.* shall be noticed in our next number.

We shall be happy to hear from *An Old Professor* on the subject that has pleased him.

We have received several communications which we will notice in our next.

C. Sharp, unavoidably postponed.

We have been obliged to omit a great deal of miscellaneous intelligence this week from press of matter.

QUARTETT CONCERTS.—FOURTH SEASON.
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MESSRS. BLAGROVE, GATTIE, DANDO, and LUCAS beg to inform the Public that the QUARTETTE CONCERTS of the present Season will take place on the following Thursday Evenings—February 7, 21, March 7, 21.

The Selection on Thursday Evening next will include Onslow's Pianoforte Duet in F minor to be performed by the **Misses BROADHURST**, their First Appearance at these Concerts. The Conductors will also be assisted on that Evening by Miss MASON, Mr. BALFE, Sir G. SMART, &c.

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